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# THE MUSICAL TIMES

AND

## Singing Class Circular.

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### MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

- No. 1. In these delightful pleasant groves.....Purcell  
2. Hear my prayer, O Lord.....Winter  
3. Soon as I careless stray'd .....Festa  
Hail! all hail! thou merry month of May. Weber  
4. Thou art gone to the grave.....Beethoven  
Hear what God the Lord .....V. Novello  
5. Hail! smiling morn.....Spofforth  
6. Let all men praise the Lord .....Mendelssohn  
Forgive, blest shade.....Dr. Calcott  
7. Four rounds, for three voices  
8. Call to remembrance .....Farrant  
9. Pleasures of Innocence .....From the German  
Amidst the myrtles .....Battishill  
10. Teach me, O Lord .....Rogers  
11. Here in cool grot .....Lord Mornington  
12. My God, look upon me .....John Reynolds  
13. Oh, Nanny, wilt thou gang with me?  
14. } When winds breathe soft.....Webbe  
15. }  
16. Soldiers, brave and gallant be .....Gastoldi  
17. All people that on earth .....Tallis.  
18. Sweet honey-sucking bees (1st Part).....Wilbye  
19. Vital Spark, harmonised by .....Novello  
20 } Sweet honey-sucking bees (2nd Part) ....Wilbye  
21 } Now pray we for our country .....Eliza Flower

*All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.*

### NOTICE.

Nos. 20 and 21 of "The Musical Times" are given together, in order to complete the madrigal, "Sweet honey-sucking bees." The next number (22) will be published on the 1st of March.

### THE LIFE OF MOZART,

BY EDWARD HOLMES.

IN our last number we drew attention to this delightful biography, and so great is the pleasure we have derived from its perusal, that we cannot refrain from again recommending our readers to obtain the work, and so share our enjoyment. So many passages occur in illustration of Mozart's estimable qualities in all the relations of life, that selection becomes very difficult. His filial piety, both in early life and manhood; his affectionate confidence and love of his wife; his warm friendship, and his untiring benevolence in assisting the unfortunate and needy; are not only pourtrayed by the enthusiast author, but are illustrated and verified by quotations from original letters. Mr. Holmes says in conclusion:

"Estimated by the universality of his power, the rapidity of his production, and its permanent influence on art, the models he created, and the constantly - advancing march of his genius, arrested in full career, and in the bloom of life, Mozart certainly stands alone among musicians."

The attempt to determine his exact position among the greatest composers would be fruitless, as opinions must always be expected to differ upon questions of taste and sensibility; but of his title to the highest honours which posterity can award there cannot be a doubt.

His works remain the "star y-pointing pyramid" of one who excelled in every species of composition—from the impassioned elevation of the tragic opera, to the familiar melody of the birth-day song; nor will they cease to command

universal admiration while music retains its power as the exponent of sentiment and passion.

#### MOZART'S INTENDED VISIT TO ENGLAND.

Throughout the remainder of the year in which "Figaro" was produced (1786), Mozart appears to have been full of a plan for settling in England. At the commencement of 1787, the father of the composer writes to his daughter:

"Wolfgang proposes to me certain terms to undertake the care of his two children, as he is desirous of making, in the course of next spring, a tour through Germany to England, where he seems not disinclined to settle. His scholar, Attwood, however, who is to precede him to London, is to assure him of some certainty in advance, either through an engagement for an opera, or by subscription concerts. Madame Storon (Storace) appears to have made his mouth water, and the whole plan has been set on foot through her conversation, and that of his scholar (Attwood). As I have however written to him a fatherly letter, telling him that he will make nothing by a journey in summer; that he will arrive at an improper season in England, and be certainly two thousand florins out of pocket, which may involve him in distress—Storace being positively engaged to write the first opera—he may be disheartened."

Notwithstanding these representations, it appears that the scheme of a journey to England proceeded so far, that, after loitering over it for several months, they at last determined to go, and everything was prepared for their departure, when the appointment of Mozart as chamber composer to the emperor, accompanied by a pension, took place, and broke up his plans.

It will be seen that the English musicians now at Vienna were not exempt from the nationality which is so characteristic a foible of our travellers, and that they had not omitted to describe their own country as the true home of the artist, and the centre of all possible perfection. In persuading him to join them on their return they obeyed the impulses of enthusiastic friendship—Stephen Storace generously postponing his own claims as a composer, to the pleasure of introducing Mozart personally in England. If prosperity were ever reasonably acquired in the

life of an artist, it would appear to be so on this projected expedition. The death of John Christian Bach had left a void at court which it required a man of genius to supply; the Italian Opera languished for the pen of Mozart; while from the pianoforte-playing world he might have richly shared in the patronage bestowed on Clementi and Dussek.—What impediment, indeed, would there have been to his following up the career of Handel?

\* \* \* His approaching separation from the Storaces, who were to set off for England early in the next year, made him desirous to commemorate their friendship by some acceptable memorial—He accordingly produced this work (*Non temer*) and in inserting it in his catalogue, placed the names of the performers in friendly conjunction—"For Mlle. Storace and myself." To have inspired so inimitable a production is a lasting credit to the singer and to English art.

#### THE COMPOSITION OF "IL DON GIOVANNI."

Having now completed all his arrangements for "Don Giovanni," he set off on a second expedition to Prague, accompanied with his wife—not a note of the music of his opera was as yet upon paper, but he had thoroughly digested the subject in his mind. On reaching Prague he took up his residence with his friend Dussek who resided at a vineyard at Kosohitz, in the picturesque suburbs of the city \* \* \*. Dussek's house was a scene of great resort and revelry while Mozart was his guest, and it is remembered, that there was often considerable playing at bowls in his grounds.—In the midst of all the talk and laughter with which this amusement was attended, the composer pursued his work, but rose from time to time when it came to his turn to take part in the game.

#### MOZART AND SCHACK.

One of his great favourites was Benedict Schack, an opera singer, and a devoted student of ecclesiastical composition. Their friendship had a pleasant trait. Mozart called upon him that they might walk out together, and Schack retired to dress for that purpose, leaving the mass that he was composing unfinished on the desk. Mozart would take the pen and proceed with it.